

# TALKING UP CANADA FEATURE FILMS

## 1-Track C'Scope Sked From Fox

Delivery of 11 CinemaScope productions in one-track magnetic and one-track optical sound at the rate of one a week to Canadian exhibitors who already have wide screens and so need only the lens will give exhibition a great lift, said Peter S. Myers,

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## MPTAO Leads Tax Opposition

Second meeting of the Ontario Theatre Exhibitors Committee for Amusement Tax Relief, held in the offices of the Motion Picture Theatres Association of Ontario and presided over by chairman Lionel Lester, gave approval to the letter and question-

(Continued on Page 9)

## Concession Conference Studies More Sales

Popcorn merchandising methods in Canadian theatres are superior to those of the United States, James C. Blevins of Nashville, Tennessee, one of the leading growers, told the third annual popcorn and concession conference, sponsored by the International Popcorn Association, which was held in the King Edward Hotel, Toronto last week. Speaking to delegates from many Canadian and American cities, Blevins stated that popcorn selling was more highly developed here and he recommended that the IPA adopt the sample-box idea originated in this country by Super Pufft. This

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## MGM's 'Jupiter's Darling'

MGM has signed Marge and Gower Champion to star with Esther Williams and Howard Keel in Jupiter's Darling.

## POPULAR SUBJECT OF ARGUMENT IN SOME INDUSTRY CIRCLES

Apparently the competition provided by foreign films in the USA market is welcome, judging by the annual report of the Motion Picture Association of America, issued by Eric Johnston, president. His friendly view will interest the

### HOLLYWOOD DISTRIBS SOLD 12 FROM UK

Of the 81 British features approved for distribution in Ontario during the 1953-54 fiscal year, 12 were offered by four major distributors of Hollywood product. Twentieth Century-Fox had seven, Warner Bros. three and Columbia and United Artists one each.

Warners three were Master of Ballantrae, The Beggar's Opera and His Majesty O'Keefe. Columbia offered Paratrooper. Of the 20th-Fox group, Sailor of the King is the best known.

IFD, an independent distributor, submitted 24 and JARO, a UK firm, was next with 22. Cardinal and Astral, both independents, had 13 and nine.

Ontario's per-reel censorship fee for UK films is \$3—half that levied on films from other countries.

Until the 1953 budget 35 mm. features from Britain entered Canada free of tariff. Now the rate is the same as those from any other country. But UK 16 mm. gets a preferential rate.

growing number of Canadians whose favorite film subject is the lack of theatrical feature production in this country. Possibility of such production activity has frequently been dismissed on the grounds that Canadian features cannot pay their way in Canada.

The realization is growing that many British films do not pay their way in Britain and the same is true of the USA, which gets 40 per cent of its film revenue from outside, with about ten per cent of that figure being

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## MGM's 'Deep In My Heart'

Walter Pidgeon and Paul Henreid have been added to the cast of MGM's Deep in My Heart.

## Major Rank For Allied Artists

Signing of John Huston to an exclusive producer-director-writer contract and the approach of finalization of similar deals with Billy Wilder and William Wyler by Allied Artists Pictures Corporation will assure a major source of product for the industry

(Continued on Page 5)

## Query: Does BNA OK Censorship?

Legality of motion picture censorship in Canada under the British North America Act was referred to recently in The Montreal Star by S. Morgan Powell, who retired some months ago and is now writing the series, Memories of Montreal. In

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## Strong U-I Summer List Via Empire-Universal

Universal-International's summer releases represent the greatest variety of theme and high-priced negatives with the highest boxoffice potentials in the history of the company, said A. W. Perry, president and general manager of Empire-Universal Films, which distributes U-I product in Canada.

The company has set eight productions for release during June, July, August and September, and additionally, will re-release The Egg and I, the largest domestic grosser to date in the history of the company and also the picture that first brought the fabulous Ma and Pa

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## DRIVE-IN WINS IN SUPREME COURT

The Supreme Court of Canada ruled against the appeal of the Township of Scarborough, Ontario, which sought to prevent Markham Developments, Toronto, from building a drive-in on Markham Road.

The dispute began when the Township refused to go along with the permit issued by the Highways Department of the Province of Ontario and the plans approved by the Theatre Inspection branch. Markham Developments then secured a writ of mandamus in Osgoode Hall, Toronto, through which the court ordered the Township to permit the project.

The Township ignored this and Markham Developments then obtained an order "to commit" the responsible person. The Township asked for leave to appeal to the Court of Appeal, which was granted. The Court of Appeal rejected the Township's position and confirmed the writ of mandamus. Scarborough followed with the Supreme Court action.

## Paramount's 'Run For Cover'

Viveca Lindfors will star with James Cagney and John Derek in Paramount's forthcoming film, Run for Cover.

### TAX ALTERNATIVES: JUKE BOXES, FREE TELEVISION SHOWS

A meeting of NY theatre owners and labor representatives, gathered to protest against the proposed five per cent municipal ticket tax, suggested as alternatives a levy on juke boxes, free radio and TV shows, and real estate used commercially by religious and fraternal organizations. Toronto juke boxes now charge 10c per record. Opposition to the amusement tax is being organized in Alberta, Manitoba and Ontario.

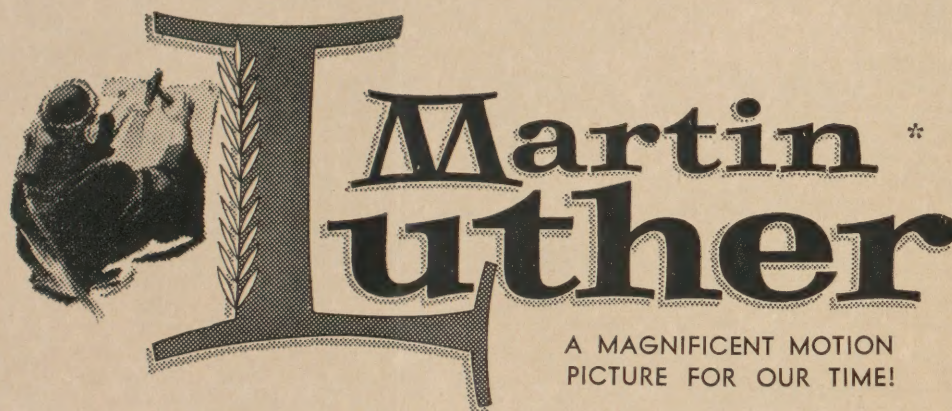


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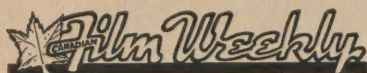


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## 1-TRACK C'SCOPE

(Continued from Page 1)

20th-Fox general manager, in commenting on a NY announcement by Al Lichtman, director of distribution. The first of these features will be available late in June and the last late in July.

The productions to come are *The Robe*, *How to Marry a Millionaire*, *Night People*, *Prince Valiant*, *Hell and High Water*, *Three Coins in the Fountain*, *River of No Return*, *King of the Khyber Rifles*, *Garden of Evil*, *Beneath the 12-Mile Reef*, *Demetrius and the Gladiators*, and *New Faces*.

Delivery of single-track prints, in addition to the full four-track magnetic directional stereophonic sound prints, has been effected by the full mobilization of studio resources and facilities of Technicolor and De Luxe laboratories in Hollywood and New York on an around-the-clock program.

Advertising accessories and four trailers will support the release of the new prints. The company announced that starting in July it would service four types of trailers on each CinemaScope production. The trailers will include one in CinemaScope with full four-track magnetic directional stereophonic sound; one in 2-D, with regular optical sound, selling CinemaScope and stereophonic sound; one in CinemaScope, with regular optical sound, for use in theatres equipped for one-track magnetic or for regular optical sound; and one in 2-D, with regular optical sound, for use in theatres equipped for either one-track magnetic or regular optical sound.

The increased output, Lichtman said, will cover the hundreds of conventional and drive-in theatres currently equipping for CinemaScope, joining the more than 4,000 theatres in the United States and Canada which have already exhibited CinemaScope pictures to the best business in years.

## Western To UA

The *Lawless Rider*, Western starring Johnny Carpenter, will be released by United Artists. Carpenter wrote and produced the film.

# Canada Feature Films

(Continued from Page 1)

provided by Canada. Many Italian films don't pay for themselves in Italy. The idea is taking hold that Canadian features would stand an even better chance to make money than those of other small countries, for they wouldn't need language dubbing to prepare them for the most profitable section of the world film market today—those countries in which English is the language. It would be like being allowed into a \$1,000 crap game with a one dollar bill.

"The growing competition from foreign films is a healthy development," says the Johnston report. "It serves as a further spur to Hollywood to continue to provide the type of films which have enabled it to achieve a position of world leadership." The MPAA goes further than good will. It maintains "the Advisory Unit for Foreign Films, an activity of the Motion Picture expressly created to help foreign producers who seek outlets for their films in the U.S.A." The tremendous rise of the Italian film is partly due to this phase of MPAA activity — to the extent that non-MPAA distributors have taken court action to hinder Italian Films Export activities, charging unfair competition.

Ellis Arnall, president of the Society of Independent Motion Picture Producers, suggested to the Motion Picture Industry Council in Hollywood recently that the subsidy provision in Italian-American agreement is "the most dangerous cloud on the horizon today." The AFL Film Council, which opposes Hollywood production abroad, just extended this position to include films for TV.

### Study Picture

The means by which the Italian film industry was revived and developed into a major competitor of the USA and the United Kingdom is being studied by Canadians. In Rome Dr. Renato Gualino, president of the International Federation of Associations of Film Producers, told a domestic group that "in our opinion, the development of the Italian cinema has been made possible only through the aid granted under the subsidy law, and in order for the expansion of the Italian cinema throughout the world to continue, the extension of this law is absolutely indispensable." Italy, having restricted USA film remittances and allowed the use of American film earnings in ways that would aid domestic production, then spurred its USA distribution through MPAA. There is now in New York a plant owned by Italian Films Export, in which English sound tracks are added.

Canada, following the Italian pattern after its production facilities had expanded, could probably match the Italian success—or better it. No dubbing plant would be needed. Co-production here would be comparatively easy, since transportation and communication aren't as difficult. The fact that the MPAA report calls the sixth year of the Canadian Co-operation Project, a tourist-boosting plan originated during our dollar difficulties to make unnecessary our following the rest of the world in freezing USA film earnings, "a highly gratifying one" shows how easy joint activity between the United States and Canada can be.

Of course, other things must happen too. Some of our film makers must become a little more adventurous and gamble their futures. The Industrial Development Bank, a government loan setup, must include films in its risks. Banks must learn about film economics. Official support may help bring this about.

### Canada Major Market

The MPAA report, in dealing with the CCP, says: "Today, Canada is the second largest market for American films outside the United States, and happily for both countries, she has chosen the path of co-operation and the open door in trade policies."

Those now discussing the possibilities of Canadian feature production have made the point that the USA, since it feels closer to Canada in many ways, could certainly do more to aid our aspirations than what is being done for countries not so close.

American screens have been quietly boosting tourism in Canada for six years—but Canadian screens have been boosting USA tourism since the birth of the cinema—almost all films shown here for years were made across the border. In 1953 Americans spent a record \$282,000,000 in Canada—but Canadians, from a country one-tenth the size of the USA, spent \$307,000,000 while visiting there!

The idea of Canadian theatrical production of features for domestic and foreign exhibition just won't die. In the *Montreal Gazette* Harold Whitehead, commenting on the Canadian Film Awards, wrote: "We saw the top five and have reached the conclusion that Canadian production is in the same state as the British before the Second World War when as far as the documentary material was concerned they couldn't be beaten but were weak on the theatrical side." One hears discussion after discussion of the subject.



EUROPEAN exhibitors have been slow to adopt the new exhibition devices which recently burst through in the United States. Very few installed 3-D and those that did met with resistance from the public in paying for glasses and for other reasons. There have been comparatively few installations of CinemaScope and generally very few exhibitors are excited about this new method of presentation. The reasons are economic and basic.

In the first place TV has not been the virulent new form of competition it is in the United States. The average working man in Europe cannot afford to buy a TV set and even if he should somehow find the money for such a purchase he rapidly finds that the level of entertainment is not nearly comparable to that of movies. In addition, the variety of programs is so very limited. For example, there is still only one TV channel in England, although they are now talking about another one.

Secondly, there is an economic problem for the exhibitor. Taxes are high, admission prices are comparatively low, and in some cases there is a "ceiling." He therefore operates on a close margin and can't afford to buy new equipment unless it is absolutely vital to his continuance in business. In some instances where he can afford to buy he cannot get import permits to bring it into his country. This is good and sufficient reason for a long and careful appraisal.

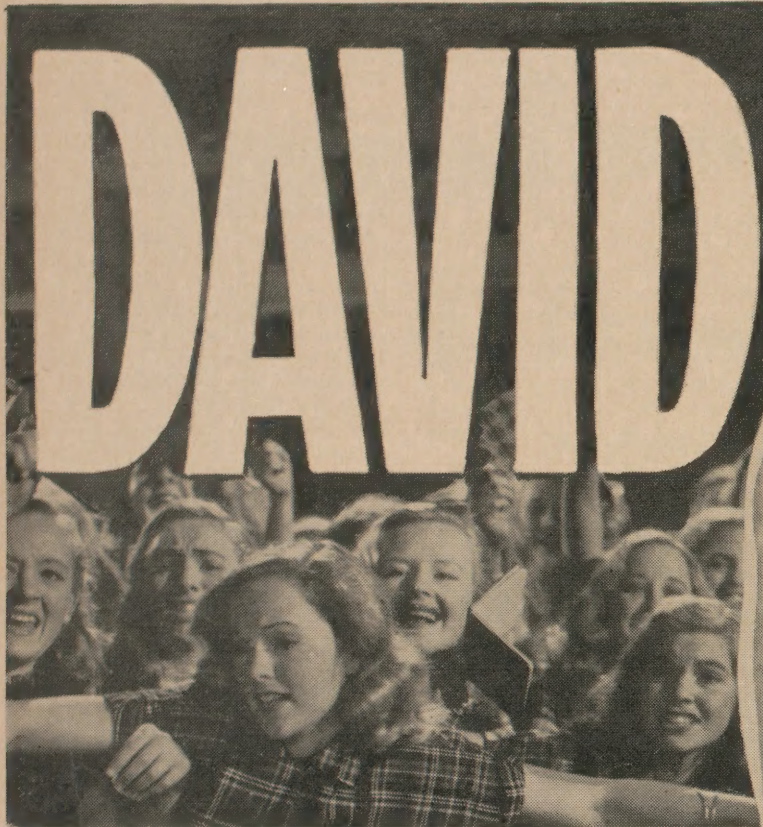
There is no panic, therefore no "cure-all" methods are sought. The European exhibitor can't afford and doesn't want to experiment, so that a "wait and see" attitude prevails. In the meantime the producer continues to make pictures as heretofore and the exhibitor to show them. Only color has started to take a permanent hold. After all these years color is consistently becoming a part of the producers' plans.

Notwithstanding these facts both producer and exhibitor are keenly aware of the changes taking place in our business and in the final analysis will not take an adamant stand. They will adopt these new presentation methods in good time when it has been proven that they are economically sound. For example, they see a good future in wide screen and it is altogether likely that the Italian motion picture producers will soon propose to the other producers of the world that there be adopted an

(Continued on Page 5)



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## ALLIED ARTISTS

(Continued from Page 1)

try, it was stated recently by Steve Brody, president, in Hollywood. Huston will make a minimum of three pictures under the agreement on a profit-participation basis.

Negotiations with the trio, who hold seven Academy Awards between them, was begun six months ago by Harold J. Mirisch, AA vice-president, who was associated with G. Ralph Branton, another AA vice-president, in the financing and Western Hemisphere distribution of Huston's *Moulin Rouge*.

The news was treated as nothing short of epochal. Headline in *The Hollywood Reporter* read: "Allied Artists Goes Major" and Thomas M. Pryor, NY Times correspondent, devoted his report in the Sunday edition to it. He called the deal "one of the most significant in recent years" and thought it would attract other top film makers to AA.

Huston's first production for AA will be based on Rudyard Kipling's *The Man Who Would Be King*, on which he will start as soon as he completes *Moby Dick* at Warner Bros. An outstanding cast will be named.

In a statement accompanying the announcement Brody said: "The public is seeking outstanding pictures such as made by these three, who represent the kind of boxoffice manpower sought by every major company. As a result of the progress during the past three years in our production operation under the guidance of Walter Mirisch, executive producer, we are now able to take on this new operation."

"Addition of these new important pictures is a logical development of the advancement we have made in distribution and production during this period. We will augment the Huston and anticipated Wilder and Wyler pictures with a greatly expanded high calibre production program.

"Superimposing the grossing potential of this new product upon the profitable production and distribution performance of Allied Artists can only result, in our opinion, in further progress for the company and assurance of a major contribution to outstanding entertainment on the theatre screens throughout the world."

## Janet Leigh Signed

Columbia has signed Janet Leigh to a contract to star in one picture a year for five years. Her first picture under the agreement will be a musical version of *My Sister Eileen*, scheduled to roll in August. Judy Holiday and Jack Lemmon will also star in the film, which will be a top-budget production.

## Short Throws

**NET PROFIT** of Theatre Properties (Hamilton) Ltd. for the fiscal year ended December 31, 1953 was \$35,106, compared with the previous fiscal year's net of \$39,388 — a decline of over 10 per cent. The common stock dividend, not paid, was 36c as against 41c for 1952. Majority of the company's stock is controlled by Paul L. Nathanson.

**BIG WIND** of 65 miles per hour tore the wings off screens and did other damage to driveways around Regina.

**JUDGMENT** was reserved by Mr. Justice Spence in the Ontario Supreme Court in a damage action against Odeon Limited, Ottawa, by Samuel G. Macey, realtor, for personal injuries. Macy claims he was injured when he fell into a shaft in the rear of the Odeon on Bank Street while passing through a laneway to his car. The defendant contended that the shaft had been closed and that the plaintiff was trespassing.

**L. J. SCHLAIFER**, veteran sales exec, rejoins UA of the USA as a special representative and will cover Canada as well.

**STRONG** appeal to exclude preholiday midnight shows from the ban recently passed by the Kitchener, Ontario City Council was made by the managers of the city's five theatres. This was allowed in almost all other Ontario communities, they stated.

**PURCHASE** of nitrate film scrap by Canadian Kodak will end June 18 because the amount offered has dwindled to very little, it was announced by Don Spring, manager of motion picture sales. Kodak is trying to find another Canadian outlet for nitrate scrap and will notify the trade if successful.

**PHONEVISION** test is being conducted in NY by Dr. Alexander Ellett, research chief of Zenith Radio, in co-operation with WOR-TV. "In simple essence," he said, "a subscription television service can be compared with a theatrical box-office."

**NUMBER** of TV sets sold in Canada during the first four months of 1954 was 137,267 and projected production for May, June and July is 86,564, reports the Radio-Television Manufacturers Association of Canada. April sales—25,868 sets—were worth \$9,055,635. TV may be responsible for the drop in record player sale, which were 4,455 in the first four months of this year

compared with 7,806 for the same period last year.

**TELEVISION** sets are beginning to appear in Quebec taverns, where only beer and wine is served, and it is expected that the Provincial government will soon modify its ban in places where liquor is sold.

**SEVENTY** stars of stage, screen and radio helped draw crowds to the London Variety Club's opening of the Festival Gardens, sponsored by the Weekend Mail. Proceeds of the May 29 event went to the Variety Ladies Guild, the Actors' Orphanage, the NSPCC and the Heart Fund.

## News Clips

**CBWT**, Winnipeg, first TV station on the prairies, opened last week. It's a CBC setup . . . Competitive television to the CBC "would stimulate employment, the development of a great industry and provide that alternative source of information and entertainment essential to a well-informed public," stated a resolution of the BC Young Liberal Association at the national convention in Ottawa. It was defeated after five votes.

Marcus Loew's Theatres, Limited, Canadian subsidiary of Loew's, Inc. declared a one per cent per share dividend, amounting to a dollar and payable June 30 . . . Sir Michael Bruce, brother of Nigel Bruce and co-founder of the Odeon chain, addressed the Women's Canadian Club of Victoria on his wartime experiences in aiding the escape of refugees from the Nazis . . . Don Jones of Toronto is representing the Barrett Film Service, which handles theatre advertising clocks in the USA and recently did some business in BC and Eastern Canada.

There are 3,300,000 TV licences in Great Britain . . . Frank Morriss, movie columnist of the *Winnipeg Free Press*, has been touring Europe for his paper and his writings on any subject he prefers start on the front page . . . Operation Manhunt is the final title for the Igor Gouzenko feature shot in Quebec by MPTV. UA will release it for theatres . . . Several movie houses will be swept out of the way by the St. Lawrence Seaway preparations . . . Much fine pre-opening promotion for the Ottawa engagement of MGM's *Julius Caesar* was done by Ernie Warren of the Little Elgin.

## CENSORSHIP

(Continued from Page 1)

the fifth article, "A Diversity of Entertainment," Powell reviews the career of L. Ernest Ouimet, Canadian movie pioneer and leader of the movement that led to legalizing the Sunday cinema in Quebec.

Of Ouimet, who has been honored in recent years by the Canadian Film Awards and the Canadian Picture Pioneers, Powell wrote: "It is beyond challenge that Ouimet's vision, enterprise and optimism paved the way for numerous film luxury houses that now are patronized by millions from Halifax to Vancouver." Then he went on to say:

"Mr. Ouimet's successful fight for the opening of film theatres on Sundays probably influenced the Canadian Broadcasting Corporation two years ago to declare itself free from the control of the provincial motion picture censor board, a position which has never been challenged and which is now generally admitted. The situation thus created has been further affected by the exhibition of uncensored films on television; so that the provision which prohibits the attendance at motion picture houses of children under sixteen has been largely nullified by the exhibition of uncensored films in the home. The question of film censorship has never been definitely settled, nor has its legality under the British North America Act ever been formally established, so far as I am aware. The spread of uncensored films all over Canada, as well as in Quebec and Ontario, appears to have created a double-standard of censorship which the principal parties concerned are apparently content to leave in its present anomalous position."

## OUR BUSINESS

(Continued from Page 3)

international screen ratio of 1 to 1.85.

If this suggestion is accepted it will give quite a boost to Paramount's VistaVision, which has not yet been seen in Europe, but will be demonstrated some time in June. There is great interest being shown in this new system since reports have been had from those who saw the system demonstrated originally in Hollywood.

A clarification of the situation continues. Systems will become more compatible and stability return. The small-town Canadian exhibitor has in most cases a situation akin to that of the European exhibitor. He doesn't have to panic and he doesn't have to rush. He can afford to wait a little longer till equipment prices reach his price level and film terms do the same.



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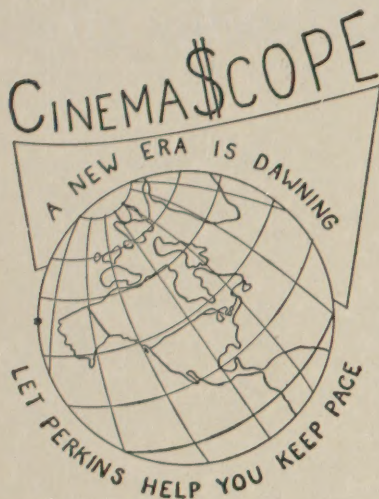


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### THEATRE CONSTRUCTION NEWS

Five theatre construction and alteration contracts were let in Canada in April and these were worth \$72,000, according to the MacLean Building Reports Division of Hugh C. MacLean Publications. Of the five awards, three, valued at \$61,000, were in Ontario; one for \$8,000 was in PEI; and one for \$3,000 was in Quebec. In Ontario's three was an alteration job in Toronto for \$3,000.

Current building developments include:

Opening of the 350-car Beach Gardens Drive-in in Westview, BC by R. Hiltz and associates;

Approach of openings for Stanley Zaba's 150-car Twilight Drive-in near Wolsley, Saskatchewan, the 500-car Belmont Drive-in near Edmonton, the 400-car ozoner in Valleyview, BC, being built by Sucha Singh and the Brocklehurst family and the Glenwood Drive-in near Edson, Alberta;

Start of construction on Famous Players' 1,000-seat Paramount in Kamloops, BC;

Purchase of a site near Truro, NS for a drive-in by F. G. Spencer Limited.

### COWAN BACK AS CFI PRESIDENT

Officers elected at the recent annual meeting in Ottawa of the Canadian Film Institute are James A. Cowan, Toronto, president, and A. L. Hepworth and Gaudrey Delisle of Ottawa and Quebec respectively, vice-presidents. Directors are J. R. Kidd, Toronto; L. F. MacRae, Ottawa; Romain DesBois, Montreal; Breen Melvin, Ottawa; J. P. LePailleur, Montreal; Dr. Lloyd Sampson, Ottawa; and Peter Cock, Ottawa. The two-day meeting in the Chateau Laurier heard Mrs. Robert Flaherty, Norman McLaren, Christopher Chapman and Morten Parker, each of whom showed a bit of their work.

### MANITOBA MEETING ON JUNE 14

Eighth annual general meeting of the Manitoba Motion Picture Exhibitors Association will take place on June 14 at the Marlborough Hotel, Winnipeg. All Manitoba exhibitors, whether members or not, are invited to attend. The business session begins at 1 p.m. Daylight Saving Time and cocktails are at 6 p.m. and dinner at 7 p.m. Exhibitors are asked to be on hand at 12.30.

Major matter to be reviewed is the amusement tax situation. Members were disappointed when the MMPEA's brief and meetings held in the office of the Hon. R. D. Turner, Provincial Treasurer, did not result in a reduction of the tax at the last session.

President S. Richard Miles will be in the chair.

### IPA CONFERENCE

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would be a sure way to make known to the public that the popcorn of today is very far ahead of that of two and three years ago.

Ken Wells of Theatre Confections, Ltd., Toronto spoke on popcorn promotion in theatres, Tom Moran of Odeon told of his experience with ice cream in theatres and Clifford Cates of Shopsy's Foods, Ltd. discussed the sale of hot dogs. One panel took up the promotion and sale of candy in theatres and another of soft drinks.

Irving Singer of the Rex Specialty Bag Corp., Brooklyn, NY talked about the sales aid of attractive packaging, J. A. Panton, Proctor & Gamble, Toronto, about the oil picture and Robert L. Mann, Krispy Kist Korn Machine Co., Chicago gave the machinery and equipment outlook.

One of the finest addresses of the conference was that of Thomas J. Sullivan of Chicago, executive v-p of the IPA, who told how it served the popcorn and concession industries.

J. J. Fitzgibbons, Jr. of Theatre Confections, Ltd., president of the IPA and a convention co-chairman, welcomed the delegates and the other co-chairman, Sydney Spiegel of Super Pufft, was moderator at the wind-up question session.

The sessions took place in the Yellow Room and the Coca-Cola Co. entertained the guests at lunch, while the Pepsi-Cola Co. gave them a cocktail party later.

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## MPTAO VS. TAX

(Continued from Page 1)

naire to be mailed to all Ontario operators. The information and support resulting from these will be utilized in an effort to bring about a badly-needed reduction in The Hospitals Tax, or as it is commonly known, the amusement tax.

The situation for smaller theatres in particular, though bad enough now, is worsening and more are closing every week. TV is not always the main factor in endangering marginal houses. Some are having a bad time in non-TV areas because unemployment is greater in them and the cost of living is too high for much coasting. There are places where all three conditions exist at once. The only chance many movie houses have to stay in business is to eliminate the tax on tickets below 50c and reduce it on those higher. This income is enough to give hard-hit theatres an extension and a chance to ride through into better days.

Those on Lester's committee are R. W. Bolstad, C. R. B. Salmon, H. C. D. Main, Wm. Summerville, Jr. Angus Jewel, Ben Freedman, Wm. Freedman, Morris Rittenberg, Al Daniels, Fred Fink and Joe Stern. They are drawn from all types of exhibition and not all are members of associations.

The meeting approved the letter drawn by Main and Freedman and the questionnaire worked out by Bolstad, Salmon and Rittenberg.

The spectacular opposition of New York showmen to a proposed five per cent municipal amusement tax was highlighted by a 9 p.m. blackout of 570 marquee on Memorial Day. Visitors and residents learned very quickly this way that the showmen needed their support, for the lights out idea provoked many questions.

The NY Times called the tax "a bitter pill" after the long fight that resulted in the elimination of the federal 20 per cent amusement tax with the blessing of President Eisenhower. The Times opposed the tax editorially.

### To Star In 'Vagabond King'

Oreste Kirkop, European operatic tenor, will make his American film debut in Paramount's *The Vagabond King*, opposite Kathryn Grayson.

### Sask. Theatre Sold

N. Butchko has sold his 280-seat Star Theatre, the only one in Theodore, Saskatchewan, to Leon Vasilishen, former Wynyrd poolroom operator, for a reported sum of \$25,000. The Star is a four-day house.



Testing the Astrolite Screen's Invisible Seams

Visitors to the plant of the Glowmeter Corporation, manufacturers of the Astrolite Screen, in North Tonawanda, NY, from Dominion Sound Equipments Limited are shown here witnessing a tensile strength test of the seam. The three Canadians are on the extreme right of the photo. From the left they are Al Turnbull, chief engineer; Peter Keppie, manager of the theatre department; and Dave Daniel, popular Toronto district manager. Kneeling at the controls is Dr. Edward Peters, Glowmeter's assistant research director, and standing with the visitors is W. B. Russell, sales chief for Glowmeter, who extended the special invitation in order that the Dominion Sound lads could see what means were taken to remove the seam visibility of the Astrolite, which, according to them, has always had exceptional qualities of light reflection and efficiency for wide screen installation.

### AA's 'Bowery To Bagdad'

*Bowery to Bagdad* has been set as the Next Allied Artists' *Bowery Boys* comedy, starring Leo Gorcey and Huntz Hall.

### Columbia Signs Van Johnson

Van Johnson has signed a term contract at Columbia under which he will make one picture a year for five years.

## U-I SUMMER LIST

(Continued from Page 1)

Kettle characters into America's theatres.

The summer period will also mark the national release of U-I's first CinemaScope production, *The Black Shield of Falworth*, and the new production based on the famous Lloyd C. Douglas novel, *Magnificent Obsession*. Both of these properties will be treated on a scale equal to that given to the current *The Glenn Miller Story*.

Each of the nine pictures to be released during the four-month period is to receive a specially adapted promotional campaign designed to take advantage of the season of the year and to provide the greatest possible impact on the local level where the public makes its final entertainment selections. The use of television and magazine advertising, which has been so successful, will be stepped up.

Detailing the month to month releasing plans of the company Perry disclosed that the June pictures will be *Drums Across the River*, a Technicolor western starring Audie Murphy, Lisa Gaye, Lyle Bettger and Walter Brennan, and *Black Horse Canyon*, a second action film in Technicolor starring Joel McCrea and Mari Blanchard.

*Johnny Dark*, in Technicolor starring Tony Curtis, Piper Laurie and Don Taylor, will be released in July. With a sports racing car background this film is designed to provide both romance and thrills for the Curtis-Laurie fans. *Tanganyika*, an exciting adventure drama in Technicolor starring Van Heflin, Ruth Roman and Howard Duff with a background of the African veld, is also July release.

Highlighting the August releases will be *Magnificent Obsession*, Francis Joins the Wacs, starring Donald O'Connor, Julia Adams, Chill Wills and Mamie Van Doren and already being hailed as the best "Francis" picture since the original of this highly successful series, will be the second August release.

*The Black Shield of Falworth*, in CinemaScope and color starring Tony Curtis, Janet Leigh, David Farrar, Barbara Rush, Herbert Marshall, Torin Thatcher, Daniel O'Herlihy and Rhys Williams, heads the September releases. *Dawn at Socorro*, in Technicolor starring Rory Calhoun, Piper Laurie, David Brian and Kathleen Hughes, is the second picture set for September release.

All of the pictures announced for release during the four-month period with the exception of *The Black Shield of Falworth*, which is in CinemaScope, can be shown in all aspect ratios from normal to as high as two to one.

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WOULDN'T IT BE better for our national dignity if the thanks-for-cooperation intro on features made in Canada by USA producers were directed to a department of government rather than "the Canadian government"? That's what's done across the line . . . *The space vacated by MGM in the Film Exchange Building when its own headquarters are constructed will be divided between Empire-Universal and IFD. IFD will get the sixth floor and basement and Emp-U the street floor . . . Rube Bolstad was biographed in The Financial Post . . . Portland Mason, the James Masons' moppet, is first-named after Fred Allen's frau. Mason is up at the so-called Stratford Shakespearean Festival, where he will appear in Oedipus Rex. You know something? I have a feeling that the Stratford success is a greater accomplishment in the field of promotion than it is as theatre. Don't get me wrong—I'm all for it. I'm all for anything that gives work to actors . . . Is Canada developing a handout culture, with John Barleycorn one of its chief patrons? . . . Alex Barris, Globe and Mail film critic, is now fishing in varied waters for news. His column is now called Casting About With Barris. Why not Trolling Around the Town? . . . Subtitled version of Tit-Coq, Fridolin's Quebec-made film, just about ready in English . . . Dale Robertson, Fox star, was in town for a couple of days with Lee Brooks, Toronto broker, who got him his start in Hollywood. Robertson, as right as he's handsome, hit it off immediately with everyone.*



LIBERTY MAG'S VERSION of the Bloor Street bit commented about the tremendous construction development east of Yonge but didn't mention the building in which Canadian Film

Weekly, the tractor div of Ford, head office of IFD, M. C. Taylor Advertising and Twentieth Century Theatres are located. It was Nat Taylor, president of Twentieth Century Theatres, who first saw the post-war possibilities of the few blocks between Yonge and Sherbourne, now the scene of about \$30,000,000 worth of office construction. When we first got here part of it was like a country lane and some of it belonged in the last century. The corners of Church and Sherbourne had a little bit of activity, for dowagers and their servants came out of the winding streets of ancient Rosedale, on the other side of the ravine, to shop. There was one modern building, erected before the war—that of the Manufacturers' Life. Nat acquired the south-side property from Church east to St. Paul's Cathedral, in which his own and two other buildings now stand. He began the post-war movement that vanquished the Victorian atmosphere of the street with the 20th Century Theatres Building in the Spring of 1949.

WHILE POPPING OFF about popcorn at the IPA regional meeting Jim Blevins of Nashville said a survey had revealed that 35,000,000 Americans are dieting. And one lad insisted confidentially that some USA circuits make an area study of popcorn consumption before going ahead with plans for a new theatre! . . . *In case you care, there were 3,140,000 phones in Canada in 1952 . . . Friend of mine, just back from Italy, told me how that femme fad, the Italian haircut, got going. The girls who couldn't afford hairdressers in that impoverished country decided that the simplest thing to do was to eliminate the need for them by cutting their own hair. The cute and casual look that resulted from the amateur shearing caught on and hairdressers were forced to adopt it . . . My thanks to the Motion Picture Theatres Association of Ontario for its appreciation of our help in getting the amusement tax campaign going. The board instructed exec sec Arch Jolley to write us . . . Won't they please reissue that fine movie Dodsworth? I saw a TV version that was good enough to stir happy recollections of it . . . I can never quite get over the shameless fakery of wrestling offered as a contest, the frequent triumph of evil incarnate as pictured on TV and the straight-faced commentary. Why worry about the alleged furthering of wrong values by movies and crime comics when there is more cruelty and violence in a half-hour of TV wrestling than in miles of one and tons of the other . . . Popular and capable Ernie Roberts left ASN, Montreal, where he handled public relations for years.*

TIME TO REPEAT. Confucius said: "A gentleman has nine aims. To see clearly; to understand what he hears; to be warm in manner; dignified in bearing; faithful in speech; painstaking at work; to ask when in doubt; in anger to think of difficulties; in sight of gain to remember right."

Mr. Confucius, I wish you'd speak to Lucius Q. Porkhead of Epitome Productions and Zigmund Bolvini of Epitaph Features. They've been making folks lives, including their own, miserable for years.

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### Talking Over the Bad Old Days in Marlag O

The forthcoming release of Marlag O by International Film Distributors inspired a buffet luncheon at the Variety Club, where some former inmates of that German POW camp got together. On hand also was Ed Sammis of NY, author of the play from which the film was made, who is seated on the left. Next to him is Ernest Bartlett, now features editor of The Telegram; then comes Professor Bob McCrae of the University of Toronto. Bartlett and McCrae were in Marlag O at the same time.

Standing, left to right, are Ken Johnson, The Telegram; George Nagy and Larry Stephens, IFD; Rex Frost, CFRB; and Barney Simmons, Towne Cinema.



"I'm usually silent, but I've gotta talk now. I watched M·G·M making 'VALLEY OF THE KINGS' over here and I haven't seen anything so exciting in thousands of years. They've really captured the mystery and majesty of this fabulous land of the Pharaohs."



*The Box-Office Sings!*

## **"VALLEY OF THE KINGS"**

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**ROBERT TAYLOR · ELEANOR PARKER**  
**CARLOS THOMPSON**

With

**KURT KASZNAR · VICTOR JORY and SAMIA GAMAL**

Written by **ROBERT PIROSH and KARL TUNBERG**

Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram

Photographed in **EASTMAN COLOR**

Print by **TECHNICOLOR**

Directed by **ROBERT PIROSH**



### 'Track Of The Cat'

With Robert Mitchum set for a top starring role and William A. Wellman signed as director, *Track of the Cat*, from a screenplay based on the distinguished novel by Walter Van Tilburg Clark, will be filmed by Wayne-Fellows Productions for Warner Bros.

### THE KIDNAPPERS

(From The Cinema, London)  
with Duncan Macrae, Adrienne Corri, Jon Whiteley, Vincent Winter, Jean An-Jerson.

Directed by Philip Leacock  
J. Arthur Rank 92½ Mins.

**Backwoods drama.** Well-balanced screenplay by Neil Paterson tells of orphan boys' treatment at hands of stern grandfather in Nova Scotia settlement, their longing for dog, theft of baby belonging to grandfather's enemy as substitute and eventual achievement of their wish. Touches of adult romance, wholly convincing atmosphere and magnificent scenery backgrounds to appealing tale of youthful loyalties touched with humour and alive with endearing personalities of youngsters who seem as unaware of camera as trees among which they play.

Sympathetic direction and understanding treatment lend beauty and irresistible charm to development faithful to period and setting. Effective dialogue and superb characterization compensate for comparative lack of action and give added emotional impetus to the tribulations of the children. Novel climax expertly presented. Fine acting with Duncan Macrae's grandfather perforce giving way to youthful Jon Whiteley's sturdily individual Harry and five-year-old Vincent Winter's adorable Davy.

Extremely effective support from perfectly chosen supporting cast. Sound production quality; memorable camerawork. Deserves rich rewards as grand entertainment for all but the ultra sophisticated and a certain winner for women.

**Treatment:** The warm-hearted, understanding treatment given this simple tale must surely be due in great part to the skill of director Philip Leacock. He has exactly the right approach, does not clutter up the development with extraneous detail, appreciates the value of silence and touches the heartstrings with consummate delicacy.

**Acting:** Fine as is Duncan Macrae's fanatical Scot and admirable as is that of all the supporting cast, they must take second place to the youngsters played by five-year-old Vincent Winter and 12-year-old Jon Whiteley.

**Boxoffice Appeal:** The amazing performance of the children; the simplicity and conviction of the story; emotional appeal irresistible to femininity; neatly controlled direction for laughter and tears.

### FLAME AND THE FLESH

(From The Film Daily, NY)

with Lana Turner, Pier Angeli, Carlos Thompson, Bonar Colleano  
MGM (Technicolor) 104 Mins.

**BRAND NEW TYPE ROLE FOR LANA. SHOULD PROVOKE A HEALTHY STORMING OF THE BOXOFFICE WHEN THE WORD GETS AROUND. PLENTY WARM, PASSIONATE, SEXY.**

Audiences are in for quite a ribald surprise when they come to view this neatly packaged Joe Pasternack production and observe Lana Turner as a hip-swinging girl-about-Naples, up to no good and plenty BAD. Lana dominates the story and whenever she is on view all attention is swung her way as she pertly, insouciantly and rather unscrupulously makes her way through the lives of two young men.

There are many pungent, sexy aspects to this modern story of Madeline, played by Lana. Filmed against an authentic Naples, in fine Technicolor — the laudable labor of Christopher Challis — a brisk, serious and passionate story evolves. Direction by Richard Thorpe is competent, compelling interest all the way.

When the word gets around about Lana and her Neapolitan adventures there should be a healthy storming of the boxoffice. This is an item slanted for mature adult trade and taste with warm Latin overtones.

As a demi-mondaine in Naples, Lana is having a bad time of it. Virtually broke she wanders the city and meets Colleano, a kindly type who takes her in. A musician, Bonar lives with Thompson, quite comfortable in a colorful quarter of the city with a fine view of Vesuvius.

Carlos sings in a nearby restaurant where Pier, daughter of the owner, is in love with him. They plan to marry but Carlos falls under the sensual spell of Lana. Colleano loves Lana, too, Carlos and Lana leave. Colleano swears he will kill them both. They wander the nearby countryside and are soon induced to almost begging. It is largely Lana's lush beauty that secures bookings for Carlos. Colleano finds them but cannot bring himself to execute vengeance. Instead he returns with Carlos to Naples leaving Lana to her own fortunes and the wiser for her final act of rejection.

**CAST:** Lana Turner, Pier Angeli, Carlos Thompson, Bonar Colleano, Charles Goldner, Peter Illing.

**CREDITS:** Producer, Joe Pasternack; Director, Richard Thorpe; Screenplay, Helen Deutsch; From a novel by Auguste Bailly; Photography, Christopher Challis.

**DIRECTION:** Effective.

**PHOTOGRAPHY:** Excellent.

### JOHNNY GUITAR

(From The Film Daily, NY)

with Joan Crawford, Sterling Hayden, Mercedes McCambridge, Scott Brady  
Empire-Universal (Trucolor) 110 Mins.

**STRIKING NEW APPEARANCE FOR CRAWFORD. SHE CLICKS ROUNDLY IN PASSIONATE, COMPELLING DRAMATIC WESTERN TREATMENT. WELL DONE PRODUCTION IN ALL SECTIONS. RESULTS SHOULD BE MOST INTERESTING.**

Strikingly making her initial appearance on the Western scene in a fine, passionate dramatic display, Joan Crawford may very likely cop considerable if not all the acclaim for this type production this year. Donning a six-gun and blue jeans, which become her notably, Miss Crawford gives a brisk, colorful, highly effective portrayal as an operator of a gambling establishment.

Staunchly bulwarking Miss Crawford's compelling performance are Sterling Hayden, in the title role, a onetime gunslinger with a notorious past, Mercedes McCambridge, Scott Brady, Ben Cooper, Ward Bond.

Filmed in Trucolor, and this is easily the finest example of that process to date, the camera work of top hand Harry Stradling gives the script high values in this section. Victor Young's affecting musical contribution, including a title song, that is sung off screen by Peggy Lee, will be a potent selling factor for the film.

Hayden comes on the scene in a casual manner to take up a singing job in the operation run by "Vienna," which is Joan's name here. Mercedes nurtures a large hatred for Joan. The night Sterling shows up Mercedes induces Bond, and Frank Ferguson, the marshal, to believe her story that Brady and his gang killed her brother, a bank employee.

Joan refuses to testify. She and the element associated with her are given 24 hours to leave. She prepares to take off but Mercedes leads a lynch-bent mob on the place and Joan has a narrow escape from the noose. Hayden saves her skin. Her place is burned out. Joan and Sterling make for a hideout and there the showdown comes off with Mercedes losing out to Joan when it comes to throwing lead. Largely Hayden is responsible for her being alive. Together they head for a new life.

**CAST:** Joan Crawford, Sterling Hayden, Scott Brady, Mercedes McCambridge, Ward Bond, Ben Cooper.

**CREDITS:** A Herbert J. Yates Presentation; Director, Nicholas Ray; Screenplay, Philip Yordan; Story, Roy Chanslor; Photography, Harry Stradling.

**DIRECTION:** Highly Effective.

**PHOTOGRAPHY:** Fine.

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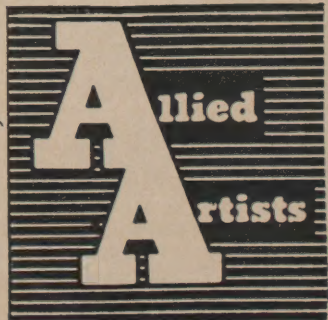
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Barry SULLIVAN



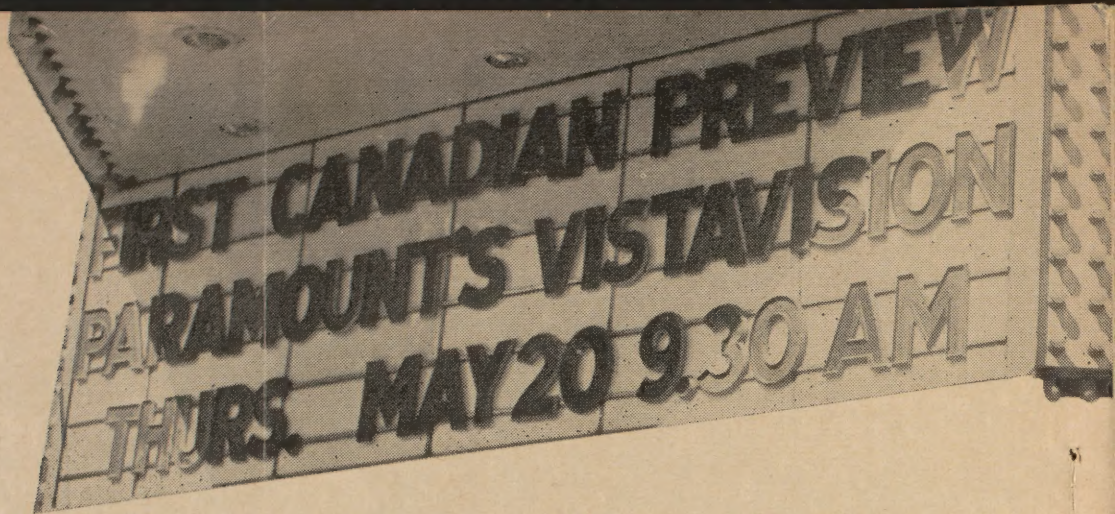
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**Ken Johnson**, The Telegram: 'The demonstration appeared to prove everything Paramount has said about VistaVision' . . . **H. C. D. Main**, exhibitor: 'It is a vital necessity for any theatre contemplating wide-screen presentation. I hope other producing companies will adopt this' . . . **J. D. McCulloch**, president, Motion Picture Theatres Association of Ontario: 'Excellent' . . . **Jack Karr**, The Star: 'It looks to me like the most satisfactory of the wide screens yet' . . . **Russ Simpson**, Ottawa Valley circuit: 'I think it's the answer—terrific!' . . . **Sam Fine**, B & F circuit: 'I think

it's wonderful' . . . **Ken Leach**, Calgary: 'I was tremendously impressed' . . . **George Heiber**, UA: 'Wonderful, out of this world' . . . **Alex Barris**, The Globe and Mail: 'VistaVision is very impressive' . . . **Jack Labow**, RKO: 'I think it's terrific' . . . **Gerald Pratley**, CBC: 'Artistically pleasing and completely satisfying in its presentation' . . . **James R. Nairn**, Famous Players: 'I can't see how it can be improved upon' . . . **Walter Kennedy**, Empire-Universal: 'I think it's very fine' . . . **Jay Smith**, Alliance Films: 'I enjoyed it very much' . . . **Ted Hayes**, General Theatre Supply: 'Tremendous.'

*And here's what Barney Balaban said:*

'I like to think of VISTAVISION as being described by four single words: QUALITY — SIMPLICITY — FLEXIBILITY — and I am sure you are interested in no small way in the fourth word — ECONOMY.'